

(iii) Combination of the two.

C. The Individual's Movement Equipment

(i) strength - the centre of focus.

Location of strength is in the torso. The torso should initiate the movt. of the extremities.

(ii) sense of rhythm - everyone has this to a certain degree. It is

based on an inherent tendency to group things.

Some people can perceive rhythm but can't express it physically due to a lack of motor experience.

(iii) kinesthetic sense - arises in muscles & joints & is an awareness of contraction & relaxation & the extent of the movt.

(iv) skill -

② Dynamics - to do with the abt + flow of muscular impulses. Dynamics & music equal hardness & softness of tone. In dance the strength & weakness of movt. Since dance consists of movt + not merely attitudes & poses movt is \therefore continuous.

Tones are merely a lessening of intensity. They often mark the end of a phrase or statement. You must have a variation in intensity of movt. for contrast.

Dynamism is an inescapable quality of dancing because it is impossible to make any movt. without some degree of intensity.

- 3) Metakinesis - the relation between physical movt. & mental interpretation. It is the relation between what dancer is paying & audience's understanding of it. Through kinesthetic sympathy the watcher responds to the impulse of the dance which has expressed itself by means of a series of movts.

If movt is clear & says what the dancer wants it to the meaning will be conveyed to the audience automatically thru muscular sympathy. Providing the movts are clear & eloquent & the form is good it is not necessary to feel personally what you are dancing.

- 4) Distortion - is a twisting out of the natural or regular shape - a deviation. Distortion is an indispensable element of all art & does not imply hideousness.

Stereotyped motifs can only express
.. concepts of emotion. You
should try to find a new interesting
way of expressing an idea. Learn more
toward the abstract than the literal.

5) Form - form in dancing is the
ordering or arranging of parts
logically. It is the organization, the
plot, sketch & design of the dance as
a whole. Good form clarifies the
meaning of a dance.


Requirements of Good Form -

(1) Dance must have beginning, middle
& an ending or an introduction
development & conclusion. You may
have any form desired but the music
must follow the form of the dance.


Simple form - a b a

(11) climax or a focus point in the
composition which can be at the
middle or end.

3 types of climax

1. 

2. 

3. 

Coda is the finishing off
you can build up to a ~~climax~~ ^{climax} by
increasing intensity, dimension of
motion, rhythm & grouping or sound.

(iii) repetition. - This is for emphasis a means of driving home some particular point you want people to grasp. It must be a motif or phrase which will bear repetition.

(a) repetition of motif - purple sea -

(b) " " " a phrase recurring there the dance.

Repetition does not mean continual balance of both sides. It is more interesting & impressive if repeated to same side.

(iv) Contrast or variety - to avoid monotony contrast in -

(a) motif - size or type

(b) rhythm - tempo - accent or time

(c) group formations

(d) floor patterns & motif patterns.

(e) dynamics

(f) motif against the music.

(v) simplicity or economy - take out all unessential parts leaving only elegant motifs make faint, blurred or vague.

(vi) design - it is formed by arranging elements in relation to each other so as to produce harmony.

6.1 Dance designs are limited in both time & space. i.e. dance movt. occupies times & covers space.

a) we have rhythmic devices - time

(i) tempo - rate of speed.

(ii) accelerative rhythm

(iii) mixed rhythm - mixing different time signatures.

(iv) resultant rhythm

$\frac{3}{4}$ ① 2 3 ① 2 3 ① 2 3 ① 2 3

$\frac{4}{4}$ ① 2 3 4 ① 2 3 4 ① 2 3 4

Resultant ① 2 3 ④ 5 6 ⑦ 8 ⑨ ⑩ 11 12
rhythm

$\frac{5}{4}$ ① 2 3 4 ① 2 3 4 ① 2 3 4

① 2 3

Resultant ① 2 3 ④ 5 6 ⑦ 8 ⑨ ⑩ 11 12

(v) twice as fast

Ex. 14th (vi) rhythmic sequence

(vii) syncope

b) Designs in space -

(i) kinetic line or visible line of body against background

(ii) Unseen line

(iii) floor pattern (use all space - returning at intervals too through centre)

(iv) spatial design

c) Spatial devices -

(i) direction - a movement - (floor patterns)

- b focus - good for human

(ii) level - lighting underneath is very good to give height.

(iii) dimension - size of class, merit or group.

II) Principles for Using Groups -

- (1) Answering or arguing against another group.
- (2) A group with or against an individual

Dance Criticism

Look for:

- 1) Is the form of structure logically developed? (make-up of composition)
- 2) Is floor pattern interesting?
- 3) " rhythmic pattern " ?
- 4) " most varied + original?
- 5) Content of dance - rich + full?
- 6) Plenty of contrast - avoid monotony.
- 7) Music appropriate?
- 8) Execution of technique
- 9) Title appropriate?

The Dance in Education

The educated child by giving him opportunities to develop himself, individual capacities are where best educ. can stimulate + help to unfold & develop them. The dance is particularly adapted to purposes of educ. (i) develops body (ii) cultivates appreciation of beauty (iii) stimulates imagination (iv) challenges the intellect (v) deepens emotional life (vi) broadens social capacities of individual

The teacher of mod. dancing must pay more attention to peculiar characteristics of pupil than usual in other dance classes. Must discover the inbuilt innate rhythm of individual. It is upon what the students are both physically, mentally & physically that the teacher must build their work.

Grouping of Children —

According to age, common experience & ability. Start about 3-6 yrs. — group = 7-10, 11-14, 15 up.

If child is advanced mentally & inexperienced should be put in an older group.

Ways & Means of Encouraging + Stimulating Creative Impulse —

- (1) Foster interest + enthusiasm by pictures, stories, concerts, etc.
- (2) Encouragement — no matter how bad product may be lack of understanding by remarks, laugh may end creative effort of primitive child
- (3) Keep them down a suggestion
- (4) With children it is better with creative activity arise as a definite outgrowth of the centre of interest.
- (5) Encourage original ideas by suggestions make the student voice the idea & make them make the decision
- (6) Create an understanding + productive atmosphere by (a) contagious
(b) set the idea as principle thing

+ talk about form later

(c) Give material with which students are familiar - always give subject to work on.

(d) Keep every one busy to cure embarrassment - work in couples

(e) Never call attention to a backward child even to praise him

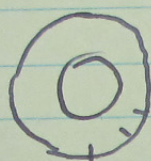
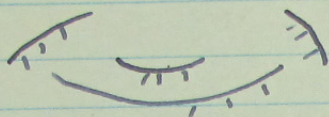
(f) Don't worry about group understanding principle behind activity - let understanding come naturally

(g) Put somebody in charge of groups.

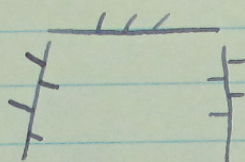
7. Encourage each person to interpret their ideas by calling attention to originality - this is where most dancing fails to be educative. It is an imitative process destructive to originality, it is a mechanical application rather than a creation. Be careful not to teach a certain style; try to be versatile or children will 'copy' you. The knowledge of how to move or technique or how to use motif as an expressive language or the composition must be instilled into the child. After teaching natural motif (runs, leaps, jumps etc.) let students discover how many diff. ways the motif can be executed.

Types of Interpretation for the Development of Original Dances for Younger Children

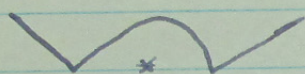
Ballet Russe - formations.



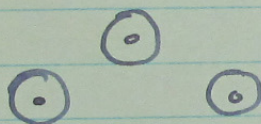
- on planes (inside circle)
outside circle leaning back



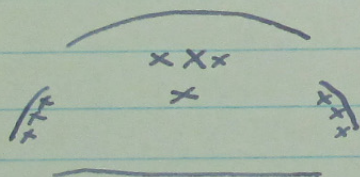
in different positions, changing
at certain times



star dancers in centre front



one girl in centre





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